

# FOOTPRINTS

By Chris M. Bernotas

## INSTRUMENTATION

Full Score.....	1
Violin I .....	8
Violin II.....	8
Violin III (Viola $\text{tr}$ ).....	5
Viola .....	5
Cello .....	5
String Bass .....	5

## PROGRAM NOTES

Inspired by the comforting poem “Footprints in the Sand,” this piece explores the universal theme of support during struggle. It beautifully encapsulates the sorrow of loss and the joy of reflection, moving from initial sadness and strength through a lighter, fun-filled development. With sweeping lyrical lines, texture changes, and a peaceful violin solo, *Footprints*, by Chris M. Bernotas, offers rich opportunities for expression, dynamics, and rhythmic interplay.

## NOTES TO THE CONDUCTOR

When I am asked to memorialize a person’s life through music, it is an honor and a great responsibility. For this piece, *Footprints*, I wanted to honor the profound legacy of my dear friend Danae Witter’s mother, Dawn (Iris). Dawn was a lifelong musician, pianist, and teacher. She had an adventurous spirit and enjoyed travel and time with her family. When Danae asked me to compose a piece dedicated to her mother, it took me some time to process. One evening, the poem “Footprints” came up in a conversation with my wife, and it hit me. I immediately knew it was the perfect title for this special piece. When I called Danae to share, she revealed the powerful connection: “Footprints” was one of her mother’s favorite poems, one that she had shared with Danae at an early age. The music isn’t about loss so much as it is about support through life itself. It includes the feelings of sorrow and loss but also the joy of reflection and happy memories, ultimately ending with a feeling of peace and comfort of a life well lived. Dawn’s faith is what guided her through the difficult times and brought her ultimate peace, helping her and her family turn mourning into joy. We all learn lessons through life, and music has the power to bring us together, heal the pain of life, and ultimately allow us to reflect on a beautiful memory with a smile.



## Note from the Editor

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.

**Preview Only**  
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For Iris "Dawn" Witter, in loving memory

# Footprints

FULL SCORE  
Duration - 4:25

By Chris M. Bernotas (ASCAP)

Longingly ♩ = 63

I  
Violins

II

Viola  
(Violin III)

Cello

String Bass

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Longingly' with a quarter note equal to 63 beats per minute. The dynamics range from *mp* to *f*. The strings play a simple harmonic accompaniment. A large red watermark 'Preview Only' is overlaid on the score.

1 2 3 4

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Musical score for measures 5-8. The score continues from the previous page. The dynamics range from *mp* to *mf*. A 'rall.' (ritardando) marking is present at the beginning of measure 7. A large red watermark 'Preview Only' is overlaid on the score.

5 6 7 8

9 a tempo

I Vlns. *f*

II Vlns. *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

9 10 11 12

I Vlns. *mf* <sup>-1</sup> *v* *rall.*

II Vlns. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

13 14 15 16

17 a tempo

**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**

*f* *f* *f* *f* *f*

17 18 19 20

**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**

*molto rall.* *lightly, off the string* *lightly, off the string* *lightly pizz.* *arco*

-2 4 0 -2

21 22 23 24

25 Slightly faster ♩ = 72

I Vlns. *ff* *f*

II Vlns. *ff* *f*

Vla. (Vln. III) *ff* *f* 4 4

Cello *ff* *f*

Str. Bass *ff* *f*

25 26 27 28 -2

I Vlns. *mp* rall.

II Vlns. *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

29 30 31 32

33 Bright ♩ = 126

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

33 34 35 36

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

41 42 43 44

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

45 46 47 48

*f* *f* *f* *mp*

*f* *mp* *mp* *arco*

pizz. *f*

45 46 47 48

*div.*  
*mp*

Vlns. I

Vlns. II

Vla. (Vln. III)  
*mf*

Cello  
*mf*

Str. Bass  
*mp*

49 50 51 52

53

Vlns. I  
*f*

Vlns. II  
*f*

Vla. (Vln. III)  
*f*

Cello  
*f*

Str. Bass  
*f*

53 54 55 56

I  
Vlns.  
II  
Vla. (Vln. III)  
Cello  
Str. Bass

-2  
rall.

57 58 59 60

61 Reflective ♩ = 88  
I  
Vlns.  
II  
Vla. (Vln. III)  
Cello  
Str. Bass

*ff* *f* *mf*  
*ff* *f* *mf*  
*ff* *f* *mf*  
*ff* *f* *mf*

-1

61 62 63 64 65

**rall.**  
-2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

66 67 68 69 70

71 With resolve ♩ = 72

**rall.** **Slower** ♩ = 60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

71 72 73 74 75

rall.

79 a tempo

accel.

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass

76 77 78 79

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass

80 81 82 83 84